

The Classical Bulletin

Published monthly except July, August, and September, by St. Louis University. Subscription price: \$1.00 a Year.
Entered as second-class matter at St. Louis, Mo., Post-Office.

Vol. XIII

MARCH, 1937

No. 6

The Aeneid in High School and College

A Symposium

[Edit. Note—Our readers will, we hope, be pleased to hear how their confreres in distant parts of the country are dealing with the problem of mapping out an ideal programme for a high-school and college course in Vergil. Special attention is called to the reasons which the several writers assign for their preferences. Further contributions to this symposium will be welcome.]

I

An ideal group of selections, which would tend to give a student a comprehensive view of the life and works of any poet, should contain significant passages from all his works. I am willing to concede that for pedagogical purposes one might limit the student's field of vision by larger excerpts from a poet's major work. This is the customary method in dealing with an epic poem such as the *Odyssey* or the *Aeneid*. The high-school student or freshman in college is reasonably satisfied if he sees the several characters moving in this broad panorama to a certain destination.¹ Hence it is usual to present to such a student the first six books of the *Aeneid* in their entirety. It has been customary in Great Britain and Ireland to permit the candidate in the secondary schools to present several books of the epic without adherence to any prescribed consecutive plan. For example, Books III, IV, VI, VII, IX may be read entire. The Introductions, as, for instance, in the Macmillan Series of Elementary Classics, place the story in each case in its proper setting. There is much to be said for this plan. The total lack of a true vision of the ultimate purpose of the poem, which most advanced students of Latin evince, may be due to a certain short-sightedness. It is true that most school editions give, in addition to the first six books, very good excerpts from the later books. The familiar episodes of Camilla (XI 547 ff.) and of Nisus and Euryalus (IX 224 ff.) are sometimes presented as purple patches in a waste of *bella lacrimosa*. Is it not somewhat futile to take these episodes from their setting? One might object that the Homeric bard was wont to turn from episode to episode as his audience demanded. The Vergilian epic, as all admit, is the fruit of a riper age, of other times, of other manners. To the objection that the later books are filled with war's alarms, the answer is ready at hand to him who would understand Vergil correctly: he is the poet of peace.² Such studies as W. W. Fowler's *Vergil's Gathering of the Clans*³ and Miss Brotherton's study of the balanced order of the twelve groups of forces make the Seventh Book interesting and intelligible to the average reader.⁴ Above all, there is much to be said for considering not only Book I 286 ff. and Book V,⁵ but

also, if I am right, Books VII and IX as reflections of Vergil's youthful hero worship of the romantic exploits of Julius Caesar.⁶ Hence in reading these books the student will find his study more integrated, since presumably he has already been introduced to Caesar's brilliant series of campaigns.

Fordham Graduate School
Fordham University

JOHN J. H. SAVAGE

Notes

1. See Mr. Henle's papers on "The Philosophy of Vergil"; CLASSICAL BULLETIN, Jan. and Feb., 1937.
2. Cf. Gino Funaioli, *Conferenze Virgiliane*; Publications of the Cath. U. of Milan, 1931, 123-143.
3. Oxford, Blackwell, 1916.
4. *Trans. Amer. Philol. Assoc.*, 62 (1931), 192 ff.
5. Tenney Frank, *Vergil, A Biography*, p. 63.
6. Cf. *Catalepton XIV*.

II

(1) I am prescribing for the best group that results from an application of the principle of homogeneous grouping; but not for the future Latin specialist, nor even for those who will major in Latin.

(2) My objective is to bring the student to think and feel the thought and emotion of the past in the language of the past: believing thus to provide a strong counterforce to our modern drift away from the anchor of civilization, tradition.

(3) I believe that the policy of reading "selections" instead of the continuous text hinders a class in its attempt to understand how its ancestors thought and felt. The feeling of reality that comes from reading straight through is well worth the inclusion of some verses of lesser intrinsic interest. Mr. Henle in the January BULLETIN touches the same thought in the words:

Often the creative art, the vital insight of the poet is entirely missed, and his decorative skill, so to speak, is seized upon as the secret of his genius . . . The artist created a unity; we, unfortunately, are forced to attend to mere details here and there, to the episodes of Vergil . . .

But on his last remark I think we may distinguish: with an average class,—yes; with a good class,—no. Remark (1) above postulates such a good class. The plan below calls for the reading of Books I, II, IV, VI, in their entirety. With that combination I believe that the objective set in (3) can be reached,—albeit with much puffing and hard climbing and perhaps the (regrettable) diminution of themework.

The Plan

1. *Fourth-Year High School*: Books I and II entire. Entire, for the reason given above. I and II, because:
 - a. This is the way Vergil started, and wanted us to start.
 - b. These books contain the most famous of the popular stories.

- c. These books contain the links for the stories connecting Greece and Rome.
- d. There is an abundance of the action that high-school students prefer.

2. First-Year College:

First Semester: Book IV, entire.

Entire, for reason given above. Book IV, because:

- a. Love is of absorbing interest to college men and women.
- b. In this book we have an altogether new side of Virgil, presenting, among other things, an anachronistically modern romanticism.
- c. This book keeps the structure of the whole epic clearly before the mind of the student. It is in Dido's palace that the story of the Second Book has been told; and it is Aeneas' subsequent relations with Dido that constitute his greatest temptation to abandon the task imposed and accepted in those first two books.

Second Semester: Book VI, entire.

Entire, for reason given above. Book VI, because:

- a. Of its uniquely high literary excellence.
- b. Of the insight it affords into that important thing in any civilization: the race's belief and imaginings about life after death.
- c. Of its importance to the structure of the epic. It might almost be said to be the keystone of the whole poem. Here we deeply understand what has been that mission driving Aeneas relentlessly on through the events of Book I, II, and IV; here we feel the centuried grandeur of his task. All the remaining six books together are not so effective to this end, it seems to me, as is this single one.

N. B. This plan presupposes, of course, the reading of the whole first part of the Aeneid (Books I-VI) in English.

Saint Mary's College

St. Marys, Kansas

JOSEPH M. BECKER, S. J.

P. S. When I close my eyes, and try to imagine the inside of a college man's mind and heart into which have been poured these four stories, told in their proper order and in their entirety, I seem to find a not unsatisfactory condition: War, Love, Religion. If that mind has understood these things about the race, it has learned to know the race. If, furthermore, it has perceived the thread on which all these are strung, the structure of the narrative, it has also understood, fundamentally at least, the form of discourse that has been their vehicle.

III

[*Ed. Note*—The author of the subjoined answer is a strong believer in reading Vergil *by units*. "Some teachers may not care for this method; but it has advantages, and I have taught the second half of the Aeneid for several years in just this way. In my selection of units I have tried to be objective and consider the Aeneid as a whole, with Bk. IV as a 'culminating' book." As to omitted passages: "In high school we used to read portions omitted from the list as sight work. In college I have the students report on these passages, while we do intensive work on the important lines." Again: "Whatever I enclosed in parenthesis, represents one unit. Thus, from 'The Destruction of Priam's Palace' in II, 438-505, I selected lines 438-444 and 486-505, but placed them in parenthesis to show that they bear on the same scene." Sr. Mary Jerome would recommend *L'Art de Virgile dans l'Enéide* by A. Cartault.]

In selecting passages from the Aeneid for the purpose of study in high school and college, I try to consider the ensemble of the epic, with a view to choosing such lines as present a continuity of events portraying the char-

acter of Aeneas, the Man of Destiny, in his progressive development from the frail human hero with a Vision to the mighty leader of his people who, with passionate patience, realized his Idea and fulfilled the glorious mission of transplanting Troy to Italy.

Bound by conscience, yet free to make wrong choices, Aeneas is shown suffering at every turn of events, buffeted, contradicted, and seemingly frustrated by the "rampant optimism" of a Providence which bids him balance the scales of justice, guide his followers to a Promised Land, once the cradle of their race, and fuse the Trojans and Latins into a glorious Roman people reared on a base of Italian stock and strength.

Sit Latium, sint Albani per saecula reges,
Sit Romana potens Italica virtute propago.
(XII, 826, 827)

In the light of this dominant idea, a passage assumes importance by its vital connection with this dénouement of the epic that is to come, not at the end of the Twelfth Book, but in the future of the race,—in the consecrated lives and noble deeds of that progeny who are to bring to final achievement the eternal city of Rome, trailing its glory through those descendants of little Iulus, Romulus and Augustus.

The first books show the Vision, as it gradually brought Aeneas—Universal Man—under its control. In the last books, after the central event, the meeting with Anchises, we finally behold the hero, moulded perforce into the more perfect instrument of a kindly Fate and, under the disciplines of reality, triumphantly emerging the master both of circumstance and of himself, until, after a war wholly abhorrent to his finer instincts, he inaugurates the victory of an abiding peace.

In a problem at once so delicate and so difficult, one may easily err both by inclusion and omission; yet there is a soothing balm in the reflection that many lovers of Vergil have often before been puzzled by the attempt to find the golden thread that gives unity to the Aeneid. In sum, then, I consider characters first and the action second; I attempt to make evident the rhythmic movement between the human and the divine, and to bring out the alternative conclusions, made clear as the poet's plan unfolds, that the human soul, by obeying the Higher Powers, can rise above environment and, both for itself and others, attain to something of the "more abundant life," or can, by fighting against its divine destiny and the laws of that higher life, deliberately choose to go down ingloriously to death and doom.

[*Ed. Note*—We regret we cannot, for lack of space, print the entire list of units from the whole of the Aeneid; but the units from Books II and V, here presented, will illustrate the writer's method.]

Book II: 1-13; 13-39; 40-56; 57-198; 199-227; 228-249; (250-260; 265-267); 268-297; 298-437; (438-444; 486-505); 594-633; (721-744; 752-794); *Book V:* 113-285; 485-544; 545-603; 604-699; 700-739; 779-826.

Marygrove College
Detroit, Michigan

SISTER MARY JEROME

IV

When I read or teach the Aeneid (or Georgics or Bucolics), I treat it as I do any other good book: I begin at the beginning and go straight on to the end, unless I am compelled for some good and sufficient reason to stop before I get to the end. My reason for pursuing that method is that that is the way the author intended his readers to do; and a great literary masterpiece is all so great that no real gain can be secured by skipping about.

Should you ask me which ones are my favorite books of the Aeneid, I should answer Books 1, 2, 3, 9, 11, and 12. Book 1 is indispensable as a background for the rest. Book 2 is a great war story. Book 3 is a great book of travel and adventure. Book 9, with the Nisus-Euryalus episode, is the finest book of all. Book 11, with the Camilla episode, is a charming story and suggests what we have lost in the Aethiopis. Book 12, with the Juturna episode and the death of Turnus, is the grand climax.

I know well that most people would insist on Book 4. I always get through it when I teach the Aeneid, of course; and it has some magnificent passages. All students must know the Dido story. But I confess that I lose a lot of respect for the hero by the time I get to the end of the book.

University of Missouri
Columbia, Missouri

WALTER MILLER

Ten Reasons for Studying Latin*

1. *Literature*: Latin is the language of one of the world's greatest literatures.
2. *Culture*: The knowledge of Latin gives us a much-needed educational and cultural background.
3. *Actual Use*: Though classed among the dead languages, Latin always has been, and always will be, very much "alive."
4. *Practical Values*: Latin serves distinctly practical needs.
5. *Romance Languages*: Latin is the parent of the Romance languages and an invaluable aid in understanding them.
6. *History*: Latin literature enables us to see Rome's place in the world's history.
7. *Greece*: Through Latin one learns much about Greece, its men and accomplishments, especially in the realms of thought, art and literature.
8. *Mythology*: Much of the world's mythology was written by Roman storytellers.
9. *English*: Latin has influenced English, both as language and literature.
10. *Ex auctoritate*: Eminent men in all walks of life recommend the study of Latin.

Cincinnati, Ohio

M. G. MATTINGLY

*See the writer's "Six Reasons Why Latin Is Not Studied," in the January BULLETIN.

Aenigmata Latina

1. Ventis dum tumeo, naves impello citatas;
Tentori gracilis sum tegumenque leve.
2. Mitibus ut zephyris borealia frigora pello,
Carmina fundit avis, gramina laeta virent.
3. Me iumenta ferunt, sulcant eum vomere glebas;
Montis et excelsi sum quoque summus apex.
4. Arbor sum vernans: querna sum fronde decora;
Vires significo, quas labor acer alit.
5. Per colles volitans, nemus impleo voce canora;
Littera prima perit: saepe maligna peto.
6. Sum vitium crucians animos nocturne dieque;
Ob bona vicini mens gemibunda fremit.
7. Urbibus opponor: pratis agrisque redundo;
Urbes ut vigeant, tritica provideo.
8. Significo quod te cruciat, cum sole domaris;
Retro me scribas: haud aliud cruciat.
9. Argento melius nitido non eudor in arma;
Offero sed Marti, quo fera bella gerat.
10. Tramite flammifero salio de nubibus atris;
Littera transfertur: porto rates celeres.
11. Mire componor: pars altera morte domatur;
Altera spiritus est: morte perire nequit.

E Schola Campiana

A. F. GEYSER, S. J.

Reading Latin Aloud

Silent reading was, practically, unknown among the ancients. Everybody that read at all read aloud. Training in reading aloud with emotion, pauses, emphasis, and all the other adjuncts of good speaking, was a staple in Roman education. Oral interpretation was an indispensable accomplishment for success in public life. Vocal culture was much more extensive than it is with us. Not only were the speeches of great orators delivered orally in the classroom, but all ancient composition of whatever type was intended to strike home through the ear of the hearer more than through the eye of the reader. "Generally speaking," says Aristotle, "a composition (*gegrammenon*) should be easy to read (*euanagnoston*) or, which is the same thing, easy to deliver (*euphraston*)."

In view of this ancient insistence on the *spoken* word, we are falling short of the ideal if we do not train our students to read Latin aloud. The great value of vocal delivery in the classroom consists in this, that it puts the modern student in direct and vibrant contact, not only with the thought of the ancient writer, but, as far as that is possible, with his emotions as well, with the force, the balance, rhythm, and euphony, in a word, with the beauty, of ancient diction. Let the ancient thought be whatever it is, it gains immeasurably by proper presentation. This applies to prose as well as to poetry. If the modern boy and girl bubble over with life and the love of excitement, they are to that extent happily predisposed to a class exercise that ranked high in the old Roman training; and, rather than stifle this urge to express themselves, we should use their temperamental fitness in order to make our teaching of Latin lively and interesting. Reading Latin out loud in the classroom is, emphatically, not a "frill." Ability to read Latin well is an accomplishment.

K.

The Classical Bulletin

Published monthly except July, August and September by
St. Louis University, St. Louis, Mo.

Subscription price: \$1.00 a year

Entered as second-class matter, at the post-office at St. Louis,
Mo., under the Act of March 3, 1879.

EDITOR

James A. Kleist, S. J.
St. Louis University, St. Louis, Mo.

ASSOCIATE EDITORS

Francis A. Preuss, S.J. St. Stanislaus Sem'y, Florissant, Mo.
A. A. Jacobsmeyer, S.J. St. Stanislaus Sem'y, Florissant, Mo.
Joseph A. Walsh, S.J. Milford Novitiate, Milford, Ohio
F. A. Sullivan, S.J. St. Andrew-on-Hudson, Poughkeepsie, N. Y.
Francis X. Entz, S.J. St. Charles College, Grand Coteau, La.
Chas. J. Walsh, S.J. Sacred Heart Novitiate, Los Gatos, Cal.
Daniel P. Meagher, S.J. Gonzaga University, Spokane, Wash.
Carol L. Bernhardt, S.J. Weston College, Weston, Mass.

BUSINESS EDITOR

Vincent L. Decker, S.J. St. Louis University, St. Louis, Mo.

VOL. XIII

MARCH, 1937

No. 6

Editorial

"Self-improvement!" Bird of evil omen! Its cry is ominous, for, quite unashamed, it takes for granted that there is *room* for improvement in our classical teaching. Not only that: coming with an exclamation mark, it takes the *need* of improvement for granted, and pronounces it urgent, pressing, cogent. This hurts our professional pride. It reminds us that the debt is not yet paid,—the debt we owe ourselves, our school, our students, the community we serve.

In the good old days when some *auspex* fixed men's fate, a bird would be "lucky" or "boding ill" according as it appeared on the right or the left. The point of view made all the difference. It is the same with us. Judging from conditions as we find them, we cannot help noticing that the gross of classical teachers have the right point of view. They are taking kindly to this "Bird" of "Self-improvement!" They read classical magazines, attend classical conventions, join classical clubs, eat classical luncheons, make classical tours, take graduate courses at some near-by university, celebrate classical bimillennia with great *éclat*. In all this, individual freedom has full swing. But there is also pressure brought by standardizing agencies, those "Watchers on Zion," that would force slackers into the path of righteousness. Socrates was such a watcher for Athens, "a gadfly set upon a noble steed."

One thing is certain: the classical teacher of today is better "equipped," in a sense, than was his confrere of yesterday. But, whatever wholesome influence may stream into his life from without, real self-improvement comes from within. It is much, of course, to go to classical conventions. For one thing, one returns with renewed zest, with greater pride in the profession, with increased enthusiasm born of the consciousness that one is not just a wheel in the complex powerhouse of modern classical teaching, but rather an important link in the noble chain of classical teachers.

But, to repeat, self-improvement has its springs in the inner soul of man. When the glare of the convention has faded into the distance, and due tribute been paid to the god or goddess of social life, the flame kindled by association with his fellows must be kept a-burning by the teacher bent on self-improvement. Theory must be reduced to practice. If, for instance, he happens to be reading Caesar, he is not content merely to be a few chapters ahead of his class. He takes this opportunity to read Caesar from beginning to end. He knows that he does not know the part unless he knows the whole. Caesar is often held responsible for the great mortality rate among classical students. Likely enough, the reason for this calamity is the teacher's own failure to understand the *Gallie War* as an artistic composition. Of recent years, scholarship has laid bare the elements of art behind those seemingly unadorned Commentaries. Caesar displays in writing the same genius that carried him to victory in war. He describes or narrates in so natural a way as to make you see things taking shape before your eyes. He skillfully utilizes every factor of success: the space available, the locality, the time, the psychology of the soldiers. To take an example: Book One, Ch. 39 shows what a dreadful discouragement had fallen on the army from fear of the Germans. Beginning with the officers, the panic spread to the meanest camp followers. Some were looking for an excuse to leave; those that remained bewailed their fate. In the middle of the chapter comes the climax: *Vulgo totis castris testamenta obsignabantur*: "Throughout the camp there was a general making of wills." The demoralization was complete. Ch. 40 opens with the phrase: *Haec cum animadvertisset*; Caesar "took in the situation," called a meeting of the centurions, and rated them roundly for their cowardice. His reprimand fills Ch. 40. Then comes Ch. 41: *Hac oratione habita mirum in modum conversae sunt omnium mentes*. In a moment the camp is transformed. The morale is restored, and the deck cleared for action. These three chapters are a close-knit psychological unit, as such they must be grasped before any detailed grammatical exegesis can begin. It is the whole that infuses life into the details. The whole gives worth to the meanest particular. So in Xenophon's *Anabasis* the stereotyped "The army moved on so-and-so many parasangs" is monotonous; but viewed in the light of the whole, it means that with every parasang the Greek army went farther away from the light of Hellas and deeper into the land of Oriental mystery and terror. To return to Caesar, is it not more human, more enjoyable, more vital, to read his account by large units, than to begin by concentrating on the grammatical mastery of each sentence by itself, picking one's steps as though one were at a dangerous street crossing? On the other hand, the vision of the whole furnishes the student with a proper motive for attending to even unpleasant details.

Or, let us suppose, the task in hand is themework. Another drudgery! But handled rightly, it gives the student a firm hold on Latin. There are various ways of securing this advantage, according to the object one has in view. One way of putting life into what might turn out a dull exercise, is to make the student see how perfectly modern ideas can be expressed in the ancient

tongue. In V. iii, for instance, Caesar writes: *In ea civitate duo de principatu contendebant, Indutiomarus et Cingetorix*. Well, in our own country, too, we recently had two great presidential candidates: *In nostra quoque civitate duo de principatu nuper contendebant, Rooseveltius et Landonius*. Caesar is not so dull after all.

But, how is the teacher to build up his temple of perfection, how to lay the foundation for the better things in his career? Through self-improvement. Locked up in his private cell, communing with his inner self, the teacher bent on self-improvement must burn much midnight oil, and lay a daily offering on the altar of his favorite deity. Hard thinking, dogged perseverance, the desire to be helpful, the ambition to raise his work to the level of an art,—these are some of the vigil lights he has to keep a-burning. It is a slow and quiet growth. In Latin themework, for example, the dullest pupil can substitute a Latin for an English word. But where will the Latin flavor be; where the word-order, that real yet subtle thing which makes for balance and clearness, for rhythm and euphony? What is true of Caesar, is true of Cicero, Sallust, Livy, Tacitus, each of whom had his own claim to immortality. Here is an ample field for the earnest self-improver. The farther he advances, the farther his horizon flies from him. Classical scholarship, we are painfully aware, is too vast for any one man's grasp. There must be limits; but within these well-marked and generous limits, it would be suicidal for a teacher to leave off abruptly all self-improvement. Summers and winters come and go, and find him still improving. And though he must perforce advance in years, yet with ever fresh and youthful faces before him he is not growing old. New classes, new problems, new demands on self-improvement.

Teachers of Latin that are called upon, in connection with the annual commencement festivities, to provide mottoes for Latin clubs and classes, may be reminded that Miss Esther C. Schwienher contributed a very serviceable paper on that subject to the CLASSICAL BULLETIN for June, 1935.

Book Review

Introduction to the Study of Modern Greek. By Nicholas Bahtin. Cambridge, Deighton, Bell & Company. 1935. Pp. 86.

Dr. Bahtin has succeeded admirably in pointing out the value to the classical scholar of the study of Modern Greek. The phonology, morphology, and vocabulary of the Greek language have led him to conclude that Modern Greek is nearer to ancient than is usually thought; that the changes brought about in the course of centuries are fewer than those made in the English language since the time of Chaucer; that most of these changes had already taken place in Hellenistic or Early Christian times; and that Modern Greek, in spite of its wealth of words, shows few borrowings, and preserves a great deal of the ancient vocabulary and even words that were obsolete in the classical period. It follows that Modern Greek helps materially towards a fuller understanding

of the ancient. Modern Greek is a living language, used by a living people both for literary and for everyday purposes.

The author very rightly advocates the use of Modern Greek pronunciation in our reading of the classics. He points out the arbitrariness of our present system, which varies from country to country because it is based on the assumption that "ancient Greek was phonetically one—a static and changeless unit throughout its history." "A unified sound-system substituted for the moving diversity of the real language" is basically wrong. To read Homer in the same manner as Plutarch or Lucian is to disregard the constant phonetic evolution of a most plastic language. Since it will be impossible to establish and employ the correct pronunciation for each author and period, the use of any conventional method of pronouncing is just as arbitrary as the use of Modern Greek for the reading of the classics; but the use of the latter will compensate for the deficiency by preparing us for the mastery of a spoken language that is rich in literary works.

A brief discussion of the "language question" closes the Introduction. Dr. Bahtin's sympathies are entirely with the popular group; and this fact as well as his vehement language are understandable when we read that he was a student of the late J. Psicharis, the foremost popular hero of the past generation. In his fervor, however, he forgets that many scholars of international fame have belonged to the exponents of the literary language, and, what perhaps is more important, he entirely disregards their contributions to scholarship. We note, for instance, that he does not mention the monumental pioneer work of Polites on Greek folklore and proverbs, and refers but covertly to the achievements of Hadjidakis. He should also have stated that the "language question" is not as acute now as it was fifty years ago, and, in fact, no longer fascinates the younger generation which is leading the scholarly world of Greek today.

Comparatively few typographical errors and other oversights are noticeable. Byzantios, for instance, is the author of the famous *Babylonia*, and not Neroulos (p. 82). Every classical scholar will be indebted to Dr. Bahtin for his *Introduction*, and look with anticipation for the further instalments of his "Modern Greek Grammar for Classical Students."

Washington University
Saint Louis, Missouri

GEORGE E. MYLONAS

Acknowledgment of debts to predecessors is, even when carried to punctiliousness, good manners as well as honesty; setting their views out, balancing them one against another, and coming to one's own conclusion, is a process which it is superfluous to record: and often, it may be suspected, commentaries are immoderately swollen, not from over-conscientiousness, and not even from the besetting sin of scholars, love of controversy, but from timidity, and because the writer is afraid of the charge of "not seeming to be aware" of what has been written on the point by others.—*Mackail*.

The Making and Use of an *Index Verborum*¹

An *Index Verborum* to an author lists the occurrence of every word used by him in his writings, without giving word-meanings. All words are listed, partly in alphabetical and partly in formal order. In the case of nouns, for instance, the nominative singular is given in the proper alphabetical place, and under the nominative-heading each appearance of the various case-forms is registered. The same procedure is followed, *mutatis mutandis*, in the listing of pronouns, adjectives, verbs, and adverbs. Conjunctions are listed as particles, each in the proper alphabetical order; but such conjunctions as admit of different grammatical constructions are subdivided on the basis of different usages, as *quod* with the indicative, and *quod* with the subjunctive. In the case of a poem, book and line of every word-occurrence are noted; for prose works the problem of citation must be settled for each individual Index.

At first sight the problem of making an *Index Verborum* seems to be one of trying patience and mechanical drudgery only. However, an *Index Verborum* to an author that has not been studied and analyzed by scholars becomes both a difficult and an interesting problem by reason of the interpretation of the text-meaning. To determine between grammatical forms that permit of a two- or three-fold identification, the thought of the author must be understood and his peculiarities realized before a correct decision can be made. This statement will have concrete meaning when one remembers that even in the much-studied Vergil varied interpretations are still found in large numbers after the light of many brilliant scholars has been thrown upon the Aeneid; in IX. 793, for instance, it is still disputed whether *cum* is a preposition or a conjunction.

Another important item in the making of an *Index Verborum* is the study of the text of an author. Especially in the case of authors that only lately have become part of the scholar's repertoire, so to speak, the text is by no means definitely established. Variant readings of editors and of MSS must not only be taken into consideration but all must be noted. The student who will use the Index as a reference tool will thus know at a glance that a particular word in which he is interested needs further study and examination before definite conclusions can be based upon the author's use of this word or its construction.

A basic text must be used in the compilation, generally a Teubner or an Oxford. The condition of this text is of great importance, for if it is an inferior one, the value of the Index will be greatly lessened.

One of the most difficult aims to attain in the making of an *Index Verborum* is accuracy. One must keep between forty and eighty thousand word-entries in proper handling there is just that much weakness in the Index, even if the analysis of words as such be perfect. It is order. If but one entry is lost or misplaced in the

therefore almost humanly impossible to produce an Index that is 100% accurate.

During the eighteenth and nineteenth centuries certain scholars would add to their published texts of an author an *Index Verborum et Locutionum*, which *de facto* gave only an occasional word or construction. Although such an Index might serve a very splendid purpose, its incompleteness was and is always a disappointment. It is only within the last 35-50 years that exhaustive Indices have come into existence which list every occurrence of every word. Some of these have been prepared in Europe and others in the United States. In many matters grammatical there is no uniformity between Europe and ourselves; e. g. our order of the cases is Nom. Gen. Dat. Acc. Abl. England lists the Accusative immediately after the Nominative. A committee of scholars with Professor Oldfather of the University of Illinois as chairman has studied and is recommending a plan that will undoubtedly be uniformly observed by all scholars in the making of future *Indices Verborum*.

Few have seriously questioned the use of an *Index Verborum*, yet rarely are its uses stated.

It is ordinarily taken for granted that the compiler of an *Index Verborum* has made a special study of his author. He should, therefore, be well equipped to determine his author's use of cases and verb forms. The amateur in the study of this author will accordingly find in the Index a guide to interpretation on the basis of syntactical analysis as it is manifested in the determination of apparently ambiguous grammatical forms.

The scholar will find in the *Index Verborum* a tool for his special work. This use may run into many channels. He may, e. g. be interested in studying the vocabulary of three writers of epic poetry in Rome. In comparing the vocabulary of Vergil, Valerius Flaccus, and Lucan in their respective epics, he can, by placing the Indices for the three Roman writers side by side, follow in alphabetical order the vocabulary. By such comparison of the three writers of epic, one may find that there is a certain relationship between them. In a cursory examination one will find that in the verbs found under the letter A up to and including *adicio* the three writers together use 57 different verbs. Of these

- 26 are used by the three,
- 15 by Vergil and Valerius Flaccus,
- 7 by Vergil and Lucan,
- 2 by Valerius Flaccus and Lucan,
- 5 by Vergil alone.
- 1 by Valerius Flaccus alone,
- 1 by Lucan alone.

Even this superficial list reveals the fact that of the 57 different verbs Vergil uses 53, Valerius Flaccus 43, and Lucan 33.

Were one to continue this study he would undoubtedly find some interesting figures. But, figures alone would not tell the story. One would detect—as even in the short list examined—that certain rather ordinary words in Vergil are used rarely or not at all by one or both of the other authors. The failure to use these words is not due to the fact that the idea is not expressed by the other two writers, but rather that other words are

1. This paper was presented, in a slightly enlarged form, at the Nineteenth Annual Conference of the Classical Teachers of Iowa at Iowa City, December 4-5, 1936. The painstaking labor involved in the kind of scholarly work here described is illustrated by every page of the writer's *Index Verborum Valerianus* ("Iowa Stud. in Class. Phil." 1935).

used to express the idea. At any rate Vergil on the basis of this small sampling has a broader verb-vocabulary than the other two; Valerius Flaccus in turn a broader one than Lucan. Certainly no one would insist upon the conclusion here stated without continuing or possibly completing the comparison between the three writers. If one had an Index for every author of every period of Latin literature it would be a simple matter to trace the fall of some words and the rise of others, or their change of meaning or construction.

A more definite conclusion may be drawn from the study of the form *LICET* in the three epic poems. In the Aeneid *licet* occurs 9 times; in the Argonautica 3 times; in the Pharsalia 29 times. Vergil uses it with the infinitive 3 times, Valerius Flaccus twice; Lucan 12 times. With the subjunctive it appears in Vergil 6 times; in Valerius Flaccus once; in Lucan 16 times. The use of *licet* with the subjunctive and with the meaning of *although* is preponderantly stronger with Lucan. He has it 16 times against 6 and 1 of Vergil and Valerius Flaccus respectively. Certainly *licet* in this construction is peculiar to Lucan rather than to the other two. One might suspect that Lucan inclines to the use of *licet* with the subjunctive to express the adversative idea to the exclusion of other adversative conjunctions. The Indices reveal the following:

Lucan uses *quamquam* 9 times; Val. Fl. 15; Vergil 13.
Lucan uses *quomvis* 32 times; Val. Fl. 5; Vergil 7.

One should like to study adversative *cum* in a similar way but unfortunately the Indices do not list its *specific* uses, but note only its use with the indicative and its use with the subjunctive. Interesting, however, is the observation that Lucan uses *cum* with the subjunctive 64 times; Vergil 29 times; Val. Fl. 17 times. Conclusions based upon narrow premises are not reliable, but tentatively, i. e. until all possible conjunctions of the adversative type have been studied, these observations seem to justify the conclusion that Lucan expresses adversative relationship hypotactically by far more frequently than do Vergil and Valerius Flaccus. (In parenthesis it should be added that the length of the respective poems must be taken into consideration at arriving at permanent conclusions. Vergil has 9896 hexameter lines; Valerius Flaccus 5592; Lucan 8060. This rather emphasizes the peculiarity with relation to Vergil.)

The parenthetical use of *credo*, *oro*, and *reor* is often mentioned in the study of Latin authors. With the aid of the three indices to which reference has been made repeatedly it is found that the three verbs are used in the three epic poems as follows:²

	Vergil	Val. Flac.	Lucan
<i>credo</i>	7 (5)	5 (3)	0
<i>oro</i>	18 (8)	7 (3)	2 (1)
<i>reor</i>	6 (1)	5 (2)	2

The parenthetical use of the three words, then, is this: Vergil uses 14; Valerius Flaccus 8; Lucan 1.

Every student of Latin realizes that the Latinity of certain periods has not yet been definitely analyzed. The

various Indices already in existence with others yet to appear will make possible searching analysis of the Latin authors of various periods. Some of this work is being accomplished at the present time with the publication of the *Thesaurus Linguae Latinae*. Every available *Index Verborum* is brought in and its material utilized to give information on peculiarities of use in different authors and during different periods. Viewed from this standpoint an *Index Verborum* to one author becomes a small though important part in larger scholarship. Each compiler of an Index in his field puts at disposal of his and following generations a tool that will do its special work.

I might mention in passing that an *Index Verborum* also does duty for a Concordance, although this is rather a secondary purpose.

Lastly, the *Index Verborum* will do effective service in the hands of the textual critic. Doubtful readings and questionable emendations will scarcely have a right to claim existence in a critical text if their construction and vocabulary are radically at variance with vocabulary and construction of the author's work. These, i. e. vocabulary and construction, can be easily checked in an *Index Verborum*. I would not be understood to mean that with the *Index Verborum* all textual difficulties can now be solved, but help may be had, even if only by confirmatory evidence, to determine the true reading of a doubtful word or passage.

Columbia College
Dubuque, Iowa

WILLIAM H. SCHULTE

Classical Studies in Australia

It has been suggested to me that some information about Classical Studies in Australia might be of interest to the readers of THE CLASSICAL BULLETIN.

Before saying anything about Classical Studies in particular, it seems necessary to outline the general scheme and plan of education in this country, a difference in nomenclature being ever apt to breed a confusion of thought.

Teaching establishments are either universities, or secondary schools, or primary schools. At the bottom of the educational hierarchy is the primary school. (There are also found *sub-primary* schools or kindergartens, for very tiny tots, but they are not an essential part of the system, and the vast majority of children do without their doubtful advantages.) In the primary school the child learns to read, write, and spell; it learns (one hopes) English grammar, arithmetic, some history and geography, drawing, and so on. Primary education, of course, is all that the majority of children enjoy. It is free and compulsory. Secondary education, being not-free (unless a scholarship has been won in the primary school), is for the relatively few, though as a fact fairly large numbers do receive some secondary education.

There is no clear-cut line of distinction between the work of the primary and that of the secondary school. If the child's education is to end with the primary school, it goes on to the age of 14; but if a secondary course is pursued, this may begin at the age of 11 or 12, and continues, according to the progress of the pupil and the standard achieved, till the age of 15 to 18.

² The figures indicate the total number of occurrences of the verbs. The figures in parenthesis indicate parenthetical use.

The system of examinations (all state-controlled) in secondary education varies slightly from state to state. Broadly speaking, there are two examinations, the Intermediate Certificate and the Leaving Certificate, and in the latter there are two parts, Pass and Honours. Most secondary-school students proceed to Leaving Certificate Pass. This is the examination which (provided certain subjects are taken and passed) forms the entrance examination to the University.

For entrance to the University, even for the Arts Course, Latin, I regret to say, is not an essential subject, unless, naturally, one intends to pursue at the University a course of Classical Studies. (There are Universities, e. g., the National University of Ireland, which make Latin an essential matriculation subject for an Arts Course.)

At the University, which students enter at the age of 17 to 19, a three-years' Arts Course leads to the degree of B. A. (In other branches the courses vary in length, but we are not concerned here with Dental Science, Engineering, and such like.) The three years of the Arts Course are known as Parts I, II, and III, respectively, and the examination in each part must be passed if the degree is to be achieved. In each group of subjects there is a Pass Course and an Honours Course, leading, if fortune favours and the candidate has not been idle, to a Pass or Honours Degree. When this has been accomplished further study and success in a further examination lead to the degree of M. A., with Pass or Honours as the case may be.

With regard to Classical Studies in particular, it cannot, I fear, be said that for them the youth of Australia betrays any outstanding preference. Here, as in so many other countries, the educational heresy that Latin and Greek are not "useful" is widely prevalent. Those who take the full classical course in the Universities are few in number, though a fair number combine Latin with some other subject.

In secondary schools the numbers taking Latin are fairly large; in Jesuit schools nearly all the pupils take that subject. But in the great majority of secondary schools Greek is conspicuous only by its absence.

In spite, however, of this general disinclination for classical studies, those who guide the fortunes of the classics in this country have, very commendably, not succumbed to the temptation to attract numbers by making things easy, and maintain a standard which ensures that those who can rise to it will derive real profit from their classical studies and be not unworthy of the great classical traditions of the past.

To show what is done in practice, I give here the Latin course for secondary schools in the State of Victoria in the present year. In this State the Leaving Certificate Pass examination is usually taken one year after the Intermediate Certificate, and the Leaving Certificate Honours after a further year of study.

Intermediate Certificate Latin

- (a) Translation into English of easy unprepared passages of Latin prose.

Accidence and the leading rules of Syntax. (The Syntax is set out in detail in the programme, and is fairly comprehensive.)

- (b) Portions of easier Latin prose and verse, together not exceeding 950 lines, from Caesar's *Gallie War* and Vergil's *Aeneid*, or their equivalent. Questions may be set involving translation, scansion, grammar, and subject-matter. (Under this head is specified for the current year Blackwood, *Roman Stories*, 4th edition, Nos. 1, 3, 4, 6, 7, 9, 10, 12, 13, 14, 17, 18.)

Leaving Certificate Pass

- (a) A book of Vergil's *Aeneid* and a portion of a book of Livy, or their equivalent, together amounting to not more than 1,700 lines. The questions set will require attention to grammar, scansion, and subject-matter not less than to translation. (Prescribed for the current year: Vergil, *Aeneid* IV, and selections from Livy XXIX and XXX.)
- (b) Translation at sight from comparatively easy Latin prose or verse. Translation of a comparatively easy English passage into Latin prose. The outline of Roman History to the death of Augustus, together with the geography involved.

Leaving Certificate Honours

- (a) A more advanced treatment of the special books prescribed for the Pass examination.
- (b) Passages for translation at sight chosen from authors not earlier than Cicero or later than Tacitus.
- (c) Translation from English into Latin prose. The outlines of the History of Latin Literature and Antiquities.

For Leaving Certificate Pass and Honours, a detailed and comprehensive syllabus of Syntax is set out.

In a future number of the CLASSICAL BULLETIN, I hope to give the Greek courses in the secondary schools, and the classical courses at the University of Melbourne, and to conclude with some impartial comments thereon.

*Corpus Christi College
Werribee, Vic., Australia*

T. A. JOHNSTON, S. J.

Comments from Our Subscribers

This comes from the Atlantic Coast: "Sample copies of your CLASSICAL BULLETIN were brought to my attention recently and interested me enough to make me go to the Post Office and get the enclosed money order to pay for a year's subscription." This is businesslike.

From the Pacific Coast: "May I offer the suggestion that your pages continue to find space for such timely and invigorating articles as 'Latin at the Crossroads' and 'A Lovely Impracticability'? It may be a bold statement, but I venture to assert that the very *raison d'être* of the Catholic college is being imperilled by the efforts of a, let us hope, minority of educators to sidetrack the Latin and Greek languages. However, may it not be true that among the minority may be found Latin teachers themselves? Whatever else is offered in explanation, I cannot help leaning to the conclusion of the article in the December *Classical Journal*, 'Who Killed Cock Robin?' There are traitors in every army; and, worse than open traitors to a cause, there are those well-intentioned but shortsighted advocates who by the methods they employ do more harm than good. Worst of all, there are moments in every teacher's life when a little confession is in order: "*mea culpa, mea culpa, mea maxima culpa.*" This reminds us of Number 5 in "Six Reasons Why Latin Is Not Studied," published in the January BULLETIN.

f
t
e
r
n
n
y
of
er

e-

rs

ut-

n-

iled

hope
and
and

S. J.

opies
atten-
me go
ler to
ke.

estion
timely
roads'
state-
l' etre
efforts
ek the
not be

Latin
expla-
of the
Killed

; and,
e well-
y the
Worst
when a
a, mea
"Six
in the